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## <xeinos> in Homer -- (1)

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A nation's <sentiment of value> can be observed in the attitude toward foreigners, as can be seen among the Polynesians according to Frazer (hostile) and among the Japanese according to Origuchi (friendly). At the same time this attitude sometimes betrays the essential nature of the society, for it may form a part of their <civilization>. In the present paper the author tries to weigh the connotative meanings of the word <xeinos> in Homer which often oversteps its referential meaning, contributing, to the understanding of Homeric society.

The 12 examples in Il. are grouped into the following classes.

(i) <foreigner, outlander> in: 24.202

(ii) <guest> in: 4.377, 4.387, 11.779, 13.661, 17.150, 17.584.

For 4.377, as it was well known to the audience of the epic that Tydeus was an Aetolian descendant and that he was the father of Diomedes, there is no need to introduce him as a foreigner; the <xenos> should be interpreted as <guest> as in Scholia BT 4.387: it should be remembered that the Achaeans sent him for angelie (384), i.e. as an envoy who must be received as an <official guest>. As for 13.661: since the poem was not for reading but for recitation, it is neither natural nor desirable to change the subject of the sentences twice within three lines; Paris is understood as the subject, which leads to confine the meaning of the word as <guest>.

In 17.150 and 17.584 the word is used for not merely any <guest>, but also for a guest who is a good friend; for the former, cf. Homer's frequent use of the phrase hama...kai (in this case hetairon)...to introduce two words of similar categories; for the latter, cf. the unique meaning of philtatos. The use in 11.779 could be regarded as <guest> as well as <host>, though dependent on the interpretation of themis, in which case it is to be grouped under (iv).

(iii) <a person in the (paternal) guest-friend relationship>  
in: 6.215, 6.231, 21.42.

After the recognition of the relationship between their grandfathers (6.215) Diomedes and Glaukos ceased from the single-combat; this fact shows that observance of the hereditary tie takes precedence over the battle in which heroes' virility is estimated at the cost of life. This precedence must have been generally acknowledged in Homeric society, judging from Diomedes' words (6.231f.). Viewed in this manner the meaning of <xenos> in 21.42 is therefore easily construed.

(iv) <host> in: 6.224, 15.532

Remarkable is the usage in 6.224 where, after the recognition of their relationship, Diomedes declares that in his homeland Argos he will be a <xeinos> for Glaukos and v.v.; the word here can mean nothing other than <host>. The usage in 15.532 can also be taken as a case in point, for Phyleus is a foreigner in Ephyra.

From the records of the classical era Greek hospitality is known to be customary; even on occasions of national crisis the Athenians did not fail to evacuate the <xenoi> in the city together with their fellow-citizens to Troizen (Themistokles' Decree, Meiggs & Lewis, G.H.I. No. 23, 11.6-8). But on the other

hand, Sparta's <xenelasia> and the various restrictions Athens imposed upon the <xenoi>, sometimes criticized in respect to judicial procedure (e.g. Antiphon V), should not be disregarded.

The ambivalence seems to exist in every society. Then what does it mean that Homer did not use the word <xeinos> in a negative sense? <Extraordinariness>, <the non-dailiness> of the world of the poem, where the ones are far from their homeland, the others face the fall of their state, both fighting life-or-death struggles. In contrast to Il. a more vivid usage of <xeinos> may be expected in Od. where more than 200 examples of the word are found.

#### An Impious King

- The ethics of the Iliad represented in the Chryses episode -

Yoshikazu SHIROE

Agamemnon rejects the supplication of Chryses to return his daughter and by thus insulting him incurs the anger of Apollo. The god sends a plague to the Achaean camp. This episode represents the belief that if a king offends a god or transgresses a divine law, the god punishes the whole community that he rules.

There are five examples of this in the Iliad: Pandaros violates the law of Zeus Horkios by breaking the truce and causes

the destruction of Troy: Agamemnon incurs Artemis' wrath by boasting of his hunting skill in Aulis. The goddess sends a storm and keeps the Achaean fleet from sailing; Aias, son of Oileus, provokes the anger of Athena by his violence toward Cassandra. The goddess wrecks the Achaean fleet; Laomedon cheats Poseidon and Apollo of their reward for building the walls. To punish this deception Poseidon sends a monster to the Trojans; Paris transgresses the law of Zeus Xenios with his abduction of Helen. The god decides upon the fall of Troy.

This belief has its religious background in the supposition that the pollution incurred by the transgression of an individual is transferred to the whole community of which he is a member. Should that individual happen to be the king, the community is in greater danger.

The Chryses episode's location at the beginning of the poem is indicative that the belief it exemplifies is the ethical creed which governs the Iliad. For the story of Chryseis is meant to be parallel with that of Helen. Both are captured, and after their captors have invited disaster upon their own peoples, both women are returned. In this sense the plague of the Achaeans foretells the fall of Troy.

As the ethical view of the Odyssey is declared at the council of the gods, where Zeus states that a man's downfall is caused by his own impious acts, so the Chryses episode functions as an example of people's disaster caused by an impious king.

The Wrath of Cynthia  
Propertius 4.7 and 4.8

Hiroyuki TAKAHASHI

This paper attempts to trace a final voice of the poet in 4.7 and 4.8 by re-examining the parallels between Cynthia-domina and the Homeric heroes, esp. hero as aristocrat in 4.7.

In 4.7, the apparition of Cynthia's ghost before Propertius seems to correspond to Patroclus' appearance before Achilles; however, whereas Patroclus had urgently to ask Achilles for burial, to enable him to cross the river Styx, Cynthia, now in Elysium, has no such need. Why, then, does she come?

She is indignant over Propertius' forgetfulness and coldheartedness at her burial(23-34), her slaves' treachery(35-38), and her rival's assumption of her former status(39-48); all have offended her. She must restore her dignity: thus she comes. She swears that her faith was kept(49-58), refers to the Elysian heroines as her comrades(55-70), and commands Propertius to take care of her nurse and favorite maid(73-6), to burn the verses in her name(77f.), to inscribe the poem she deserves(81-6) etc.

The wrath caused by offence to one's dignity recalls the theme of the Iliad. In this respect, Cynthia can be likened to Achilles, and the two heroic qualities embodied in Cynthia reinforce this interpretation.

One of these qualities is thymos. Upon Propertius she casts her voice with spirantis animos(11), which expresses ably in Latin the Greek, the word not being found in the Patroclus-scene of Il.23. Her voice itself eloquently demonstrates the heat of

her anger.

Another is time, worth based on riches. Her jewel(9), funeral offerings (31ff.), golden dress(40), monument(43), image of gold(47), and household of many servants and slaves(35ff.,43f.,73f.) were included in her time. Their loss means loss of face for her, so she must avenge herself.

The parallel may be more conspicuous between Cynthia and Odysseus in 4.8. Here also is her indignation, not only in speech, but in action, with thundering eyes and the woman's full power of rage(55). Spoils, victory and rule cause her exultant rejoicing(64f.,82), since her time is restored at her homecoming.

These parallels help to paint a vivid portrait of Cynthia as a domina who also has a hot temper and absolute rule over her men; thus an offence to her dignity can make her furious.

And we should take into account the following features of Cynthia-domina; her eyes as a symbol of the power by which she was the first to capture Propertius(1.1.1): her unadorned hair representing the charms of natural beauty, e.g.2.1.1: Propertius' frequent references to her fama, as Boucher points out.

What survives of Cynthia in 4.7 are only her eyes and hair, together with her voice. In 4.8, she thunders with her eyes, beautifully with her hair. Fama is, however, not always associated with riches, as is time. Traditionally, love-elegists are poor, hate the rich and money as the source of corruption. We notice vulgar images attributed to Cynthia's rival in 4.7 and to the luxurious banquet in 4.8. In 4.7, particularly, all the riches Cynthia had have been damaged or taken, and, although she has come to reclaim them, she demands the return of none, but only Propertius' poems. The Homeric hero would rather be a slave

in life than a king of the dead(cf.Od.11.488ff.), while Cynthia, after death, continues to rule over Propertius, a slave of love; death is not the end of all(1). The poet seems to say that love-elegiac values survive while heroic-aristocratic values will not long stand, though he is now giving up his love poetry.

Against this interpretation, some may argue that the epitaph Cynthia commands be erected at Tibur is of sufficient magnificence to merit a heroine. But her instruction contrasts strangely to Propertius' in 3.6, one of the other two poems on Tibur. The passage says that the lovers' tombs along the busy highway are dishonored, recalling, as Lyne remarks, Callimachean literary polemic in Aet.1.25ff.(cf.Epigr.28Pf.1f.).

Here, 4.7.81ff. sounds a wordplay between the heroic-common sense and the elegiac.

Pomifer(81) surely refers to fruitfulness, but poma-ferens can imply a lover bringing a gift of wooing, of which poma was symbolic in antiquity. Aurea(85) may recall the Homeric epithet chrysee, but can mean <greedy of money>, as in Ov.A.A.2.277f. These two words, in the same position in similar lines both in content (Anio or Cynthia lies in the earth) and versification(a polysyllable in the first half and three diaereses in the second), appear to be in immediate response: a man who gives and a woman who takes. And in ll.81-2 there is a grammatical possibility to take ebur as an acc. of respect to pomifer with Anio as the subject of pallet. Then, the combination pomifer-ebur, a man with such a precious gift as ivory, seems to suggest dives amator, who never pales since he knows no real love, of which color is paleness as in Ov.A.A.1.729. In addition, relating to this imagery of the rich, we have a cause-story of the Heracleian



Temple; a merchant beat away the pirates (without getting pale for fear) to return safe successfully, thanks to Heracles, the divinity of war and trade(Macrob.3.6.11).

Livius' Third Decade  
Viewed from a Religious Perspective

Takuo NISHIDA

It is well known that Livius arranged his work so as to bring the described historical events to a conclusion every Decade or every Pentade, not to say, every Book. As well, the historian wrote, apart from the Praefatio, several passages with preface qualities at the beginnings of Books 21 and 31. Therefore we can feel that the structure of his work is well-proportioned as regards the arrangement of historical events.

But when in considering the thoughts beneath these descriptions, the problem arises as to the nature of the relationship between the stream of external description and the underlying thoughts. Accordingly, this paper focuses on Livius' third Decade, whose main theme is the second Punic War, with the aim of clarifying these relations, as viewed particularly from the religious perspective.

Among the important personae in this Decade is, first of all, Hannibal, representative of Carthage and wagger of the war against Rome, who has a coherent and constant religious character

assigned by Livius, each of the Roman generals or consuls who force a series of battles on Hannibal also having his own unique religious character. Hannibal seems not to enjoy close intimacy with the gods, relying rather on his own talent, both physically and mentally. Hannibal's address to Scipio Africanus just before the battle of Zama in Book 30 shows, however, that fortuna has been working behind the behavior of Hannibal from the very outset of his war, which seems to mean fortis fortuna iuuat. Moreover, the fortuna Hannibal relies upon is far luckier than that of any other Roman general or consul, excepting Scipio Africanus. Careful perusal of this Decade makes clear that the Roman generals defeated by Hannibal are as well inferior to him in religious character. Scipio Afrfricanus, however, the first Roman general thus superior to Hannibal, is able to win the decisive battle at Zama that brings the final victory to Rome.

Consequently I surmise that the series of historical events which Livius composed into this Decade corresponds to the religious characters of each of the personae. All in all, victory or defeat in battle depends on the superiority or inferiority of religious qualities both in the individual battles and in the second Punic War overall.

As regards the significance of this third Decade in Livius' whole work I think as follows: because of the original sin which traces back to the sanguinary affair of Remus' murder at the hands of his brother Romulus, Rome had been successively harassed and burdened with various troubles and disasters visited upon by the gods, both at home and abroad, as described more concretely and in more detail in the first Decade. The concept of the original sin of Rome can also be seen in Horatius Epodes 7

and 16.

The Hannibalic War was one of the greatest crises and pressures from without that Rome had ever suffered, and can be, I think, regarded as one of the trials imposed by god upon Rome. But when Rome was driven into a tight corner in this war, Scipio Africanus appeared as a divine savior, rescuing Rome and lessening the original sin by resolving the difficulties of the time and winning the War.

Since Rome's foundation several divine saviors had appeared; for example, Numa, Camillus, Decius and Scipio Africanus. They continued the purgation of Rome's original sin, which Augustus at length completed. In this sense the divine nature and behavior of Scipio Africanus are held partly in common with those of Romulus, Camillus and Augustus.